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the COMIC READER
Number 161
October 1978
FRED HEMBECK

street ST enterprises
P.O. Box 255 Menomonee Falls, Wisconsin 53051

The COMIC READER

October 1978
Volume 1, Number 161

Our Covers: Forward, Fred Hembeck presents the Marvel Family in his rather unusual style, and on the back we have the Warlord by Wisconsinite Jerry Ordway of Inter-Fan. Both covers are © 1978 by DC Comics, Inc.

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AD RATES: Full page - $33.00, Half page - $20, Centerspread - $75. Space is limited at times, if delay in running your ad is undesirable, inquire about space availablity before sending it in.

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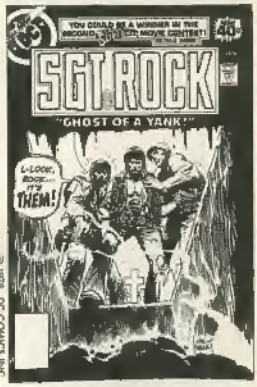
Issue #160 contained certain remarks by Steve Skeates concerning his working relationship with Joe Orlando which certainly overstepped the bounds of good taste and should never have seen print. We made a gross error in judgement and sincerely apologize to Joe and anyone else who was hurt or offended by the remarks. We did not endorse, nor accept legal responsibity for, any of the remarks made in the SUMMER SPECIAL FORUM section of TCR #160, but admit that we erred in publishing the particular remarks. Again, we are very sorry we allowed the comments to appear.

Jerome Sinkovec and
Michael Tiefenbacher

The SUPERMAN MOVIE MAGAZINE and the SUPERMAN #1 reprint are now both scheduled to be released on the same day, December 14th. The magazine will be more of a comparison of the movie and the comic book's source material rather than the collection of stills and articles we characterized it last time. E. Nelson Bridwell is now assisting.



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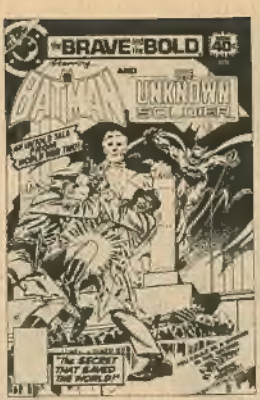
That masterspy series from the 1870s being written by Paul Kupperberg for MEN OF WAR, has been titled ROSA. I wonder if that's after anyone we know...

Gerry Conway is writing an end to the SECRET SOCIETY OF SUPER-VILLAINS saga into an



DC
40
Wonder Woman
NO. 251
JAN.
GO BACK TO PARADISE ISLAND, PRINCESS DIANA! THERE'S ONLY ROOM ENOUGH IN MAN'S WORLD FOR ONE WONDER WOMAN!
YOU COULD BE A WINNER IN THE SECOND DC GIANT MOVIE CONTEST!
DETAILS INSIDE!

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issue of JUSTICE LEAGUE OF AMERICA.

Steve Englehart's BATMAN-BATGIRL team-up story will appear in BATMAN #311. It features the return of Dr. Phosphorus.

Mike Kaluta covers will appear on HOUSE OF MYSTERY #267 and 268.

The 40th anniversary DETECTIVE COMICS issue, #483, will sport a Jose Garcia Lopez front cover and a Dick Giordano Batman Family pin-up on the back.

Alex Saviuk's first SUPERBOY issue is SUPERMAN FAMILY #195.

FLASH #270, Ross Andru's first issue as editor, features a new Flash foe named The Clown.

THE BRAVE AND THE BOLD #150 features a surprise team-up featuring Batman and a guest-star that has never appeared in B&B before. The Teen Titans are scheduled for #149.

In WORLD'S FINEST #255, The Green Arrow runs for mayor and wins. Elliot Maggin, Trevon Eeden and Vince Colletta did the story.

Above is the cover of CANCELLED COMIC CAVALCADE, that in-office-only comic we mentioned in #159 that contains comics that'll never see print.

Bizarro returns in SUPERMAN #333. Green Lantern faces a new villain, The Crumbler, in GREEN LANTERN #114.

Proving that it's a big movie in at least one sense, the SUPERMAN film clocks in at a big 135 minutes.

Charlton News

The final issues of SIX MILLION DOLLAR MAN and BIONIC WOMAN were, indeed,

#9 and #5, respectively.

The Steve Ditko-Rocke Mastroserio issues of STRANGE SUSPENSE STORIES and CAPTAIN ATOM may follow the original series of CAPTAIN ATOM stories being reprinted in SPACE ADVENTURES.

There's a possibility that BILLY THE KID may be replaced on the schedule by CHEYENNE KID. There are far more John Severin stories available for the latter, as well as some nice Luis Dominguez stories, than are available for BILLY THE KID.

DOOMSDAY + 1's reprint issues are selling twice as well as the first time around! Perhaps the John Byrne fans created by his X-MEN work are finally discovering it.

Last year we thought THE PHANTOM was going to be revived because friends of ours saw PHANTOM issues rolling off the presses at World Color Press during the convention there. It turns out that the issue was part of the third series of educational King Comics prepared by Charlton. The first series of eight were reading aids (and included a PRINCE VALIANT issue), the second series of 23 were POPEYE career aids. The 1977 series was the first not printed by Charlton, and consequently, I'm not certain how many there were. But now we know how the rumor got started.

Because of the last series of Modern Comics utilizing the press time that would've been used for their regular releases, the entire Charlton schedule has been pushed back. At the moment, the latest releases we've bought have been October's, and Charlton isn't sure which books will be on the November and December schedules, much less the January sched, all of which we've already mentioned. Here are the actual releases and their actual cover dates:

August
GHOSTLY TALES #131
SPACE ADVENTURES #10

September
DOOMSDAY + 1 #8
FIGHTIN' ARMY #134

October
SPACE WAR #31
GHOST MANOR #39
HAUNTED #38
FIGHTIN' MARINES #139
SCARY TALES #16
MONSTER HUNTERS #16
BILLY THE KID #125
WAR #10
GHOSTLY TALES #132
SPACE ADVENTURES #11

So, November should include at least
DOOMSDAY + 1 #9
FIGHTIN' ARMY #135
SPACE WAR #32
GHOST MANOR #40
and perhaps more. Anyhow, since Charlton is behind their planned schedule, last month's checklist should be good at least through this month. That's assuming that Charlton's books are still dated three months ahead of their release date. If not, the checklists will be good for longer.

Marvel News

We don't mean to be a Bureau of Misinformation these days, but a couple of things were incorrectly reported last issue. First, THE MICRONAUTS #1 will be cover-dated December and should have been listed last time, and SHOGUN WARRIORS #1, which was to have been cover-dated January, will instead be cover-dated February and be released next month. At least, that's what we understand.

Of Deceit" by Roger Slifer, George Perez, Pablo Marcos and Ricardo Villamonte, with Dr. Strange, Dr. Spectrum and Thundra.

MARVEL PREVIEW #15 was another STAR LORD issue, and #16 will be the detective-horror issue, starring HODIAH TWIST by Don McGregor and Gene Colan and LILITH by Steve Gerber and Colan.

There are now plans to do MARVEL COMICS SUPER SPECIAL issues featuring TV stars Spider-Man and Dr. Strange.

STILL ONLY 35p
MARVEL COMICS GROUP
ADVENTURES BEYOND THE GREATEST SPACE-FANTASY FILM OF ALL!
STAR WARS
TRAPPED ON A MAN-MADE WHEEL OF DEATH!
THE STAR WARS FACE THE ULTIMATE GAMBLE!
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STILL ONLY 35p
MARVEL COMICS GROUP
TRAPPED IN A WORLD HE NEVER MADE!
HOWARD THE DUCK
DUCK-IT'S POSTER CHILD 1978
HELP STAMP OUT DUCKS

The other thing . . that the Hanna-Barbera titles will continue at least one more month. LAFF-A-LYMPICS #12, TV STARS #4, FLINTSTONES #9 and SCOOBY DOO #9 are all still on the November release schedule, and it appears that there will also be December issues, as all the above titles are designated as the last issue except the monthly LAFF-A-LYMPICS. We've still gotten no official confirmation from Marvel.

The SUPER-VILLAIN TEAM-UP issue that we mentioned in #159 came out with the releases of that issue, though we neglected to list it in the back and on the checklist. It contained the two Dr. Doom stories from ASTONISHING TALES #4 and 5, and was numbered 15.

THE AVENGERS ANNUAL #8 will probably be issued in October. It contains "Spectrums

In FANTASTIC FOUR, Johnny Storm returns to college, the Monocle returns and the FF embarks on a multi-part space saga.

The Whizzer and Miss America will be joining the INVADERS line-up to battle a contingent of the Invaders' deadliest foes banded together by Lady Lotus. This, in essence, recreates (or creates; these time paradoxes are perplexing) the All-Winners Squad.

MARVEL COMICS GROUP.
ICK!
WE HAD A REQUEST FROM THE AMERICAN TARANTULA SOCIETY, ASKING FOR SOME MT FOR THEIR NEWS-LETTER! THIS WAS MY FIRST REACTION...
HI, COUSIN--!

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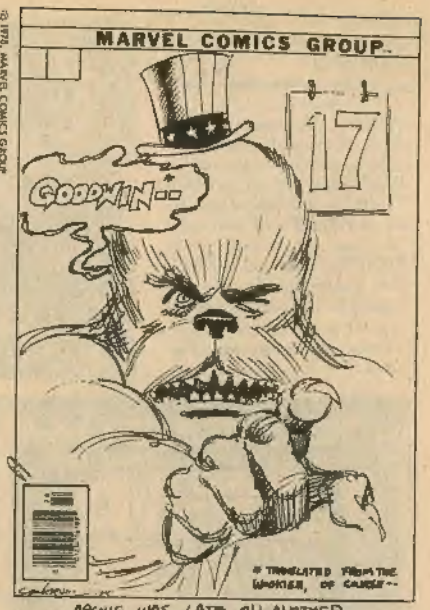

— ARCHIE WAS LATE ON ANOTHER STAR WARS COVER! D&R...

Above are two more Dave Cockrum cover doodles presented for your amusement.

Don Glut and Alan Kupperberg with Pablo Marcos are doing a THOR featuring Pluto. Issue #280 will feature a plot by Don and Maggie Thompson, scripted by Roy Thomas and drawn by Wayne Boring and Tom Palmer. #281-282 is a prologue to the Eternals story in which Thor attempts to go back in time to learn about the landing of the Celestials. Mark Gruenwald and Ralph Macchio wrote the story and Keith Pollard is drawing it. By the way, #282 marks the 200th issue of THOR since the strip debuted in JOURNEY INTO MYSTERY #83.

Michael Golden is doing an issue of HOWARD THE DUCK in which Howard goes to a chicken farm.

THE AVENGERS #181 is the first to feature the team of David Michelinie and John Byrne.

IRON MAN #120-121 will feature a two-part battle with The Sub-Mariner.

Mary Jo Duffy is doing a STAR WARS tale about the days of Obi-Won and the Jedi Knights (sort of -- ulp -- Benny and the Jedis?) and is also writing issues of THE DEFENDERS, DAREDEVIL (over a Roger McKenzie plot), and will take over the scripting of POWER MAN with #56. Trevor Von Eeden will become the new POWER MAN penciller with that issue.

Don Perlin becomes the regular inker as of CAPTAIN AMERICA #229.

Rudy Nebres may become the regular inker of Mike Vosburg's JOHN CARTER.

Joe Sinnott will ink John Byrne's pencils in MARVEL TWO-IN-ONE.

Bill Mantlo and Don Newton are doing a two-part AVENGERS fill-in.

Bob Layton will now become the regular inker on THE INCREDIBLE HULK with #234.

Ed Hannigan and Herb Trimpe will be the new writer-artist team on THE DEFENDERS.

The HOWARD THE DUCK magazine isn't totally dead. There's a possibility it will appear without replacing its 32 page counterpart.

There are tentative plans to do LORD OF THE RINGS in the MARVEL COMICS SUPER SPECIAL format, although negotiations are still underway. Plans call for six issues to adapt the first half of the trilogy (as does the film it will be based on). Roy Thomas or Doug Moench would script and Gene Colan and Tom Palmer would handle the art.

The BATTLE STAR: GALACTICA magazine will get the same treatment as the CLOSE ENCOUNTERS and STAR WARS adaptations got: it will be reprinted in various formats, beginning with a Treasury and possibly followed by a paperback version of the adaptation.

Warren News

Another of Warren's mail-order one-shots will be published. It's called GALACTIC WARS COMICS and will feature reprints of stories by Wally Wood and Al Williamson, among others.

Coming Comics

CREEPY No. 103, December. This issue features "Angel Of Doom" by Archie Goodwin and Jeff Jones; "Bookworm" by Gerry Conway and Rich Buckler; "On Little Cat Feet" by John Jacobson and Auraleon; "Thumbs Down" by Anne T. Murphy and Al Williamson; "Lucky Stiff" by Gerry Boudreau, Carl Wessler and Ramon Torrents; and "The Black Cat" by Berni Wrightson. They're all reprints. The cover is by Walt Simonson and Kim McQuaite. [10/3]

1985 No. 5, December. [10/17]

EERIE No. 98, December. This issue contains "Bruce Bloodletter Of The IRS" by Fernando Fernandez and Cary Bates; "Honor And Blood, Part 3" by Nick Cuti and Leopoldo Duranona; "Harrow House" by Bruce Jones and Jose Ortiz; "Ophiophobia" by Bill DuBay and Martin Salvador; "Thinking Of Your" by Bruce Jones and Russ Heath; and "Gurb And The Wanball" by Bill DuBay and Luis Bermejo. Patrick Woodruff did the cover. [10/31]

Gold Key Coming Comics

Walt Disney DONALD DUCK No. 202, December. All reprint material. [10/5]

Walt Disney HUEY, DEWEY AND LOUIE No. 53, December. New stories. [10/5]

Walt Disney MICKEY MOUSE No. 190, December. All reprints. [10/5]

TOM AND JERRY No. 313, December. All reprints. [10/5]

THE TWILIGHT ZONE No. 88, December. New stories. [10/5]

WOODY WOODPECKER No. 173, December. New. [10/5]

YOSEMITE SAM No. 57, December. New stuff. [10/5]

Walt Disney BEAGLE BOYS No. 46, December. New material. [10/5]

BORIS KARLOFF TALES OF MYSTERY No. 87, December. New stories in the 32 page format again. [10/12]

BUGS BUNNY No. 203, December. New stories. [10/12]

FAT ALBERT No. 28, December. New material. [10/12]

LOONEY TUNES No. 23, December. New stuff. [10/12]

THE PINK PANTHER No. 59, December. New stories. [10/12]

STAR TREK No. 58, December. A new George Kashdan-Al McWilliams story. [10/12]

UNCLE SCROOGE No. 159, December. A Carl Barks reprint issue. [10/12]

BEETLE BAILY No. 124, December. New material. [10/26]

DAFFY DUCK No. 119, December. New stories. [10/26]

RIPLEY'S BELIEVE IT OR NOT! No. 84, December. A regular-sized all-reprint issue. [10/26]

SUPER GOOF No. 50, December. New stories. [10/26]

TWEETY AND SYLVESTER No. 88, December. New stuff. [10/26]

UNDERDOG No. 22, December. New stories. [10/26]

WALT DISNEY'S COMICS AND STORIES No. 459, December. 13 pages are new and eleven are reprints. [10/26]

Walt Disney WINNIE THE POOH No. 10, December. All new with no ads. [10/26]

Krupp Comics News

Kitchen's SPIRIT #19 should be available in early October and will contain some brand new Eisner material presented in "a truly different format." But the exact nature of the "exciting new material" will apparently

remain a secret until presstime. Subscriptions to THE SPIRIT MAGAZINE are now available for $6.00 per year (four issues) from Krupp Comic Works, P.O. Box 7, Princeton, WI 54968.

Other new books: MONDO SNARFO. A milestone in the history of underground comix, fourteen cartoonists team up to create pure surrealistic material. They include Robert Crumb, Art Spiegelman, Joel Beck, Kim Deitch, Denis Kitchen, Bill Griffith and others.

The regular edition of MONDO SNARFO retails for $1.00 plus 25¢ postage; a special limited edition of 500 copies on stiffer stock and with an altered inside cover is available for $2.00

What has a Pink Nose, a Fuzzy Tail, and a Sub-Machine Gun?

DEATH-WYLER

The Last Rabbit on Earth!

His world crumbles around him in Hoo-ha comics #1.

Brouhaha Studio

Timothy Fuller
1718 Highland Ave.
Portsmouth, Ohio 45662

Hoo-ha comics #1 is an uproarious new book from Brouhaha Studio. It features Shep Urban on vacation in the Bermuda Triangle, where he learns the truth behind the rumors. Also; Death Wyler, the Last Rabbit on Earth, witnesses mass destruction and lives to tell about it. All this, and more in a 20 page 8½ by 11 magazine, behind an exciting wrap around color cover. For only $1.25 plus 40¢ postage.

Bonus: The first 150 individual orders will receive a Brouhaha poster. It is a color, signed print (8 by 16 in.) featuring 12 weird characters and their creator.

Ratzlaffe Funnies #1 is still available. Frustrated cartoonist Lionel Freakenstein tries to sell his memoirs to a comic syndicate. A great little book: 4 by 11 in. 20 pages for only 50¢ plus 25¢ postage.

Order both Ratzlaffe and Hoo-ha for only $1.50 plus 40¢ postage (save 25¢).

Dealers inquire for discount rates.

Caliban knew when he opened his eyes on the strange world that he had been transformed from a bizarre weird to a strange world. But how could he return to his home planet Kaimor... to discover the truth about his love Lady Jardyn?
Caliban meets a young woman whose bearing reveals the kind of his birth. Her friend hosts to ancient to Caliban's strange world. Caliban is losing in love. With his own enemies and the ability to incite persecution Caliban faces the chaos of two different worlds.
An incredible man from another world stranded on Earth searching the stars for a way home
I-ALIEN
A SCIENCE FICTION NOVEL BY A TEAM OF TIME WRITERS
Theodore Sturgeon
AN ILLUSTRATED NOVEL
I-ALIEN
Reaves/Austin/BYVP
A novel by J. Michael Reaves
Illustrated by Terry Austin/Produced by Byron Preiss
A TEMPO-STAR BOOK DISTRIBUTED BY ACE BOOKS

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plus 25¢ postage. And Denis Kitchen is offering special "Inscribed, numbered, thumb-printed, autographed, personalized and notarized" copies of the limited edition for $20.00 each, postpaid. Address above.

SLEAZY SCANDALS OF THE SILVER SCREEN. This long-out-of-print comic has been reprinted by Kitchen Sink in a standard-size edition (the original was half the normal comic size). The book exposes sordid tales of Hollywood history and is by Art Spiegelman, Bill Griffith, Spain, Kim Deitch and Jim Osborne. It too is $1.25 postpaid from Kitchen Sink, at the above address.

Another Princeton, WI-based comix company, Educomics, has published a motherhood comic drawn by real mothers (!) called MAMA! DRAMAS. It deals what it's like to be a mother in today's society and includes work by Trina Robbins, Joyce Farmer, Shelby Sampson, Terre Richards, and others. The book is $1.25 from Educomics, P.O. Box 161, Princeton, WI 54968, postpaid.

Visual Publications

The WEIRD HEROES series of paperbacks will continue in November with the release of I — ALIEN by Tempo-Star Books, distributed by Ace Books. With the changeover in distributor, the WEIRD HEROES logo will no longer be used on the cover.

The cover of that book, shown here, is by Kenneth Smith. The novel, by J. Michael Reaves, is illustrated by Terry Austin with about 35 full page drawings. Terry has also done an illustration of Caliban, the book's star, for the cover of next month's TCR.

TCR Mailboat

SERGIO ARAGONES, Los Angeles, CA: Well, you won't see much of my art in comics for awhile until they take out that clause "work for hire" out of the contracts. It would be a great service to the arts if TCR were to use some of its pages making the fans and pros know a little more about that "death trap" that companies are using to deprive artists of the right of ownership of their creations. For more about the subject, you can talk with people in the National Cartoonists Society or the Cartoonists Guild or with Neal Adams and friends that are trying to form a comic book artist union.

Did you know that Mark Evanier has been elected president of C.A.P.S. (Comic Art Professional Society) that we have here in Los Angeles? For more details, write Mark.

[We haven't heard from Mark for awhile, so no, we didn't know. We'd like more details, Mark.

As for the "Work for hire" conflict, we've read Neal Adams' views on it in MEDIASCENE, but anyone else in the abovementioned organizations or otherwise who wishes to use TCR as their forum is invited to. We have

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about 150 professional people on our mailing list, many of whom do not live in New York, so your words will be reaching many who wouldn't ordinarily hear them.

And thank you for the cover drawing, Sergio. It will appear soon. MT]

EDWARD R. PRESSMAN, Edward R. Pressman Productions, Inc., Hollywood, CA: Thank you for the mention of our upcoming production of CONAN in your July 1978 issue.

The VARIETY article which undoubtedly served as a source for your MEDIA REVIEW misquoted me with regard to the CONAN comic book. We hold Roy Thomas' work in the highest regard. The CONAN comic book and black and white magazine not only follow in the true traditions of the Howard stories, but also represent the finest in innovative comic art material. Were this not the case, we certainly would not have retained Roy as a Story Consultant. It was my intention to convey to VARIETY that the Howard stories had their start in the 1930's pulp magazines, and not in the modern color comics. VARIETY supplied the word "bewilderized" quite on their own.

The Edward Summer/Roy Thomas screenplay is being held in reserve at the moment, since the studio is considering a different approach with Oliver Stone who is currently working on a new screenplay. All three writers, however, are supplying input to the project which promises to be quite exciting.

We will certainly keep you informed on latest developments.

MARV WOLFMAN, Flushing, NY: Just a quick note concerning Steve Skeates' letter in your summer issue. I never worked with Steve as he claims. I did, however, do plots for DC that they , because they didn't like my dialoguing, gave to Steve to write. If he was ripped off, or if he was told to do the lion's share of the work, I had nothing to do with it.

After all, just imagine what it felt like to me not to be able to write my own scripts but only relegated to doing plots.

HARLAN ELLISON, Sherman Oaks, CA: What I'm writing about is the Warren Savin piece on Steve Skeates in your Summer Special Section. There is no way of knowing if what Savin wrote is reasonably factual, objective reporting or an example of that odious Tom Wolfe-manqué character assassination best typified by the yellowjack writings of Rex Reed... but if the former, what a ghastly, self-deluding, dismaying portrait of a man fallen down the sewer... and if the latter, Savin is the most dangerous commentator I've encountered in years. Either way, it was the standout item of the issue, a word-portrait so blazingly compelling that it made me tremble. My God! By all means, hire Savin on to write character portraits like this of everyone. If he's telling what he sees without the ax-grinding self-service, this man is a muckraker of the Mencken sort whose writings should be read with regularity. I shiver to think this is an accurate portrayal of today's Steve Skeates.

And if I were Skeates, and read it, I'd stop my life at once and take a hard, uncompromising look at myself. More chilling than any horror story I've read in a long while. Thank you for giving Savin the space.

[We're glad we ran the article, though we should have omitted the libelous personal bits. I wonder, though, how your feelings about the article change if you consider that Warren Savin IS Steve Skeates, and the entire thing is seen in the light of self-analysis. Incidentally, we'd like to make clear that all bi-lined articles and letters are strictly the views and opinions of the writers and do not reflect our own. MT]

STEVEN R. JOHNSON, 16385 Two Bar Road, Boulder Creek, CA 95006: I think a formal, printed apology is in order to myself, Wally Wood, and Styx Comics Service for the over-trimming of TCR #158, and the resulting marring of our ads.

It would appear that possibly after the substitution of extra newsprint pages for the white paper stock, you discovered that you were over one ounce and then had to keep trimming until you got down to one ounce.

In any case, do not embarrass yourself by claiming it was MY fault because I supplied you with an actual size negative. If you are going to arbitrarily change the size of your publication without advance notice, you are under an obligation to correct the situation to the best of your ability. And in this case it meant making a contact print of my negative, and then reducing the print to the appropriate size.

You know that I have considerable disagreements with your "business" conduct and policies. Do not let them degenerate further by mishandling this situation.

In your review of THE HEROINES SHOWCASE #13, you failed to make mention that Frank Thorne was included in one of the interviews and did a piece of art especially for the issue. Let's not overlook the couple of non-Sanjo features in the book either. And of course, there is the attractive, professional quality layout and production. How come no mention? Or are you embarassed because of the problems you are having? (Yeah, cheap shot.)

And then on THE ADVENTURESS #6, you ignore the prose features in the book, and pan it as another amateur strip zine. And the high quality artwork, and beautiful covers. No comment, or are you jealous that you can't consistently get such striking covers? (Another cheap shot.)

I guess what really ticks me off is that you made no reference to Lela Dowling's artwork. Here we have an extremely talented, up and coming fantasy illustrator who could very quicky knock Frank Frazetta back on his can. And you ignore her?! You are depriving your readership of a delightful experience for your non-action. Would you believe that the Cheshire Cat strip in TA #6 was the very first strip that she has attempted? There are many working professionals in the industry today who can't do as well.

For a non-paying operation,

[Continued on page 24]

Summer Special Section

This is the second and concluding part of our PRO-FORUM special section that began last issue. We offered professionals on our mailing list the space to express their feelings and they came through, for which we offer our heartfelt thanks. On with the show!

A COMMENT
by Leonard Darvin
Code Administrator,
Comics Magazine Association
Of America

THE COMIC READER has contributed mightily over the years to the lore and current development of the comic book medium. Under its present management, it has even improved over the notable achievements of its worthy predecessors. Though I am in the midst of the industry on a day to day basis, I constantly obtain information from THE COMIC READER which is new to me. I really find it very useful in my work, and I am sure that lay readers find it invaluable in following the trends.

FANDOM'S FOLLY
by Frank McGinty

The recent news that Warner Bros. will be reactivating their animation department can be added to the list of items which indicate that the general sterility of popular culture in this decade is coming to an end. We are currently witnessing an increase in the number of genuinely imaginative entertainments available to the public, and this change in the cultural climate bodes well for the comic book industry.

But only for the short term. Like film and television producers, comics fans have their eyes fixed firmly on the past. One effect of this attitude (on the part of the fans turned professionals) has been an incredible number of revivals making their way to the newsstands: at one point, it seemed that DC was incapable of creating a new character, preferring instead to issue new versions of old characters (JSA, Blackhawk, Green Lantern-Green Arrow, Freedom Fighters, Karate Kid, Teen Titans, Aquaman, Metal Men, New Gods, Mister Miracle) most of which have, by now, failed. The most current manifestation of this love for bygone days is demonstrated by fans when they bandy about insults concerning the current crop of comics writers. We hear a lot about how "today's writers" don't know how to plot, or how to tell a story concisely. This has long been the song sung by diehard DC fans, who have always held up Gardner Fox as the very model of a comics scripter. Now even some Marvel fans have taken up the tune, making unfavorable comparisons between Stan Lee and his replacements. Joe Brancatelli merely reflected the opinion of a number of fans when he wrote words to the effect that, bad as comics were ten years ago, they're even worse today. Brancatelli has also written that Fox was "quite simply the finest comic book writer ever."

The point of all this complaining seems to be that current comics writers should follow the formulae of former scripters. I myself have received praise from various quarters for sticking to the good, old-fashioned style. Such praise puzzles me, mainly because the one story I've had published thus far was NOT (!!) constructed in the old style. Stories done in the traditional fashion, particularly those written by Fox, often had hopelessly complex gimmicks, yet were always told in a simple, straightforward fashion. The usual result was that the final frames of a story were crammed with a monologue explaining how one form of radiation cancelled out another. Super-villains today are much more numerous than they were in the forties, fifties or sixties, as Fox and his contemporaries more often than not pitted heroes against common criminals or a Menace From Space. DC stories of the day (which, in turn, set the style for other companies' stories) were also marked by the almost complete absence of physical conflict. Instead, the protagonists defeated their foes by employing a variety of trick arrows, vibrations, radiations, X-ray visions, or super body odor. What, have a hero resort to common fisticuffs? Never!

Of course, in many cases the defeat of the menace of the month was incidental to what should have been the subplot, usually concerned with someone trying to discover the hero's true identity. Some female would plant phosphorescent lipstick on our hero's jawbone and then wait for him to show up in his civilian identity. The hero would counter this by wearing a suit of armor as an April Fool's joke (back then, April 1st was the most common day in the superhero calendar). The dull, repetitive nature of these stories is best summed up by my all-time favorite story opening (from SUPERMAN): "One morning, out in space..."

Now, a disenchanted reader might fairly ask whether today's inanities are any better. Not only are readers confronted with a super-villain in practically every issue of every series, but most of these are villains created ages ago (I might add that I've been guilty of this practice). Moreover, the insistence of some people that every event in a story must be related to all other events in the history of the series means that a new villain often turns out to be Cockroach Man's long-lost second cousin, with whom

we are meant to sympathize because he suffers from the heartbreak of psoriasis. The hero himself is less worthy of sympathy, as he customarily attacks while his opponent is trying to explain himself. Marvel's claims of sophistication to the contrary (and these days, Marvel's stories set the trend for other publishers, just as DC's did for over twenty years), it is still possible to pick up a book in which the fight (picking up on page one from the previous issue) stops only long enough for the hero to moan because his girl friend has left him. Then the slugfest starts all over again, and runs on until page seventeen is reached, whereupon a new villain appears just in time for the story to be "Continued next issue!" Continuous excitement like this becomes, in a very short time, as boring and meaningless as the older sort of tedium.

If the choice must be between organized and disorganized nonsense, then we may as well give up. Of course, there is a third option. A writer like Roy Thomas is able to strike a pleasing balance. And there is no doubt that a great deal can be learned from the work of past masters such as Fox, the neglected John Broome, and the unjustly maligned Robert Kanigher (either of whom could develop a series better than Fox: compare the development of GREEN LANTERN or METAL MEN with that of THE ATOM or JLA). Even so, comics are still limited by the extremely juvenile nature of the super-hero concept. Whatever personal problems he may have, whatever vows he has taken to uphold truth, justice, and you-know-what, a super-hero's chief function is to beat people up. This is self-expression at its crudest. However, fans -- even the older ones -- don't seem to notice; they still get a kick out of watching Flash run rings around a supergorilla. Oh, they're aware that there are sources for comics material other than Marvel and DC, that super-heroes aren't the sole expression of comic art. They just ignore the other forms.

At this point, the history of the Hollywood cartoon is instructive. It was killed, not simply by economic considerations, but by the failure of its creators to go much beyond the endless repetition of mice smashing cats on the head with frying pans. After a certain point even the Warner cartoons, the best of the lot, became pointless. The animated slapstick lost its humor; the anthropomorphic animals their liveliness. Does the super-hero really appeal to a greater range of emotions, a more complex tangle of thoughts and feelings, than Tom and Jerry once did?

Long ago, the super-hero lost its ability to entertain adults, and it now appears that its appeal is fading for children as well. A brief upturn in comic book sales won't change that. Fans don't seem to ask themselves these questions. I suggest they begin, because they are in a better position than are the publishers to examine the matter. The super-hero is now officially forty years old. Before we begin planning the golden anniversary party, we'd better consider whether it will be a celebration or a wake.

A NOTE
by Russell Myers

Usually when offered a free platform I have a read mouthful to say but your offer leaves me relatively speechless at present. Now if the subject was POLITICS...

The one matter that is an everpresent thorn is the tiny sizes of modern day strips. We know all the reasons but that doesn't make it any more agreeable. When you have to make a strip postage stamp size you are forced to provide the reader with a postage stamp's worth of material. It's kind of like marrying Miss America and waking up the next morning to discover she has gained fifty pounds. That sure wasn't what you had in mind but you're stuck with it.

A SUGGESTION
by Shelly Lefferman

I enjoy each and every issue of THE COMIC READER, look forward to it and find it very informative. I really have no suggestion for the Summer Special, but what I would like to see in each issue is a "spotlight" on an artist/writer/editor/letterer/colorist, etc.; just a brief sketch of the person, which I feel might be interesting to readers... if you have the space and time. I have been involved in comic strips and comic books for many years, and to me, it's always interesting to read about others in your profession. Keep up the good work, and good luck.

[A good suggestion and one which we'll try to work on in the coming months. MT]

GODDESSES ALL
by Frank Thorne

Five magical, very special women were drawn into the spell of a sixth woman who dwells in fantasy. They are as The Pleiades, a heaven y constellation. On a starry night, this asterism is one of the most beautiful in the sky. By comparison to other ste lar configurations, the Pleiades are small, but the effect is stunning.

The power and mystique of RED SONJA transformed these beings into women of extraordinary presence. They became one with the great Hyrkanian Swordswoman. Together they lifted Sonja toward the stars, and in turn she reached down and took them to herself, arranging them beside her in the glory of stardom. A diadem of breathtaking beauty.

Today, my friend, I give you the names of the stars, perfect pure pinpoints of the light of fantasy reflecting back from the eyes of Linda Behr e, Dianne DeKalb, Wendy Pini, Angelique Trouvere, and Wendy Snow. Goddesses all.

UNDERGROUND COMIX
VERSUS THE NEW WAVE
by Clay Geerdes

Self-publication was always the key in underground comix. Who would have published ZAP COMIX in 1968? A lot of tabloids ran the pages free, but who was going to put out the money on a comic book? Robert Crumb got together with Don Donahue and they printed the first ZAP on an old press that had belonged to Charles Plyme.l. They sold the comic on the streets for a quarter, but it didn't sell very well. Not then. By 1969, it was selling very well.

In that era, the Print Mint was selling a lot of posters, so when ZAP came along they expanded into comix. The people they rejected from ZAP and YELLOW DOG published their own and more companies came into being.

Self-publication meant personal control over one's artwork. The copyright to the work belonged to the artist and so did all of his originals. It wasn't long after the underground had established these rights for the artist that the major companies on the East Coast began to follow suit. The survival and success of underground companies caused a lot of changes in the majors though you would have to be behind the scenes to know just what they were. The younger Marvel generation came under the influence of ZAP and underground newspapers right when they were starting to draw. By the time they were ready to take over the writing of a lot of Marvel titles, they were into subject matter that was radically different than the going fare. Steve Englehart got Captain America out of his World War II uniform for awhile and Frank Brunner's Doc Strange had a lot of adventures that were quite popular with people who took psychedelic drugs. Mike Friedrich drifted out to the edge of Marvel and finally split to start his own Star*Reach Productions, a company he refers to as "ground-level" but one which would never have been without the precedent set by the undergrounds. For the artists, owning their own copyright and their originals was a major coup. Remember back in the forties when companies used to throw the originals in the trash? No room to store it and no real need of it anyway, once the plates were made. Today, underground artists retain all their artwork and industry artists get a percentage of the pages upon which they were. Most sell the art to fans and collectors at conventions.

By about 1973, the underground was an establishment with its own rules and regulations. While it was not specifically a closed shop, it might as well have been since there was only enough money to print the work of known underground artists like Crumb, Shelton, Sheridan, Bode, Richards, O'Neill, Irons, et al. A newcomer, however good, was not likely to break into undergrounds and only a couple did. The rest either gave it up or did what the first underground artists did when they got rejected -- published their own.

Hence, the "new wave" cartoonists of the seventies. With a few exceptions like Clifford Neal (DR. WIRTHAM'S COMICS AND STORIES) and Harvey Pekar (AMERICAN SPLENDOR) and Larry Shell (THE BARN OF FEAR), the

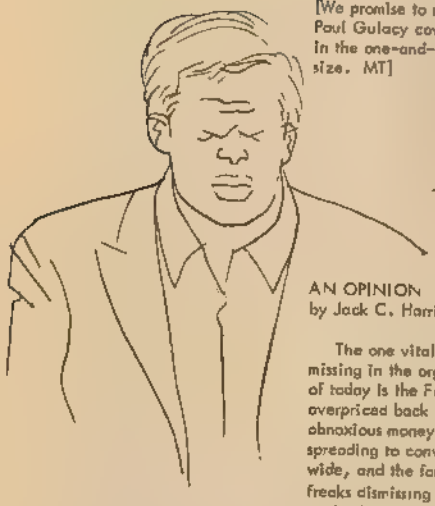
The Marvel Staff was invited to a special showing of 'Godzilla On Monster Island." This was our impression of the film... Dave C.

young cartoonists who identified with the "new wave" (a term claimed by the British, though derived from French Cinema) were not rich enough to put out full-length comic books. Instead, they followed the lead of Dan O'Neill (PENNY ANTE-REPUBLICAN) and PANDEMONIUM EXPRESS FUNNIES (O'Neill's students, Kevin East, et al.), producing four and eight paged offset funny books. Advertised and sold through the mail, many of these mini-comics did quite well, some of them making sufficient money to finance subsequent issues.

A few names will give you the flavor of the movement. Jim Pinkowski's RAVEN HARE was an eight-pager that sold for a dime around Berkeley. Jim did it before he did SPACED. His latest work appears in MAGIC CARPET #2 (Comics And Comix, Berkeley, 1978). Bob Vojtko started out with a newsletter called PLAYSTOCKER, then went into mini-books with FISHTALES and LOW BUDGET FUNNIES (the latest of which is 32 pages). George Erling started with a strip called CLARK THE COLLECTOR in THE BUYER'S GUIDE. He called his mini-comics INSTANT COMIX AND DRAWINGS (five issues). He's nearly finished with a full-length book. Larry Weir did a nice four pager called ROBOT FIELDS. In Texas, Doug Bryson published LIGHTNING WAR AND BLITZKRIEG FUNNIES and CAPTAIN RETRO, while Bobby Sammerkamp did SUPER CHICKS in Florida (six issues). Brad Foster did several books while in college in Texas: JABBERWOCK, TALES OF THE GULAGS and his latest, FEVER PITCH. Jack Venooker did his JOURNAL OF POPULAR CULTURE in New Mexico and collaborated with Ray Weiland on ALIEN NATION. Bill Sherman did FRED FOIL and the latest of the new wavers to come this way is RAINBOW FUNNIES. Already classics in this genre are Doug Hansen's FREZNO FUNNIES (two issues, the second a tabloid) and VALLEY FEVER.

Most of the cartoonists in the new wave are in their teens or early twenties. To them, the underground cartoonists (who are all in the mid and late thirties) are the old guard, the new establishment, the closed door. A few have cracked into ups, but only on the periphery. They know they'll never make their living there. Indeed, only a handful of underground cartoonists ever made a living at their craft anyway, so it would be surprising to find the younger set doing any better. As a couple of examples, George Erling got a story in Krupp's BIZARRE SEX #6 and Doug Hansen got some work into SLOW DEATH #8 (the Greenpeace issue). Most of the new wavers are not working in what has now become the "underground style." Why should they? They're working in their own style. Just what that style is or how one could describe it is something else again. I'd compare Erling with Herriman and Bill Holman and Bob Crumb, but he's unique so the comparison wouldn't go terribly far. In England, Hunt Emerson, strongly influenced by Crumb, is blowing everybody's mind with his work in STREET QUOMIX. Most of the young artists who have written to COMIX WORLD are crazy about Emerson's style. Very surreal and inventive. Like Larry Todd, Emerson loves to invent machines (a pastime both share with predecessors Rube Goldberg and Bill 'Smokey Stover' Holman).

In America, the independent Comics Movement (ICM) consists of those young people who draw and publish and sell their own. It's become quite effective on many levels. For less than $20, one can print an eight page or four page comic and spread it around. This means good exposure. It means having a comic in hand to give to someone who wants to



know your style. It means not having to spend a fortune on postage getting a sample of your work to some magazine art director and back. It means having a nice little comic collection that represents personal and friends' work and which is of value to collectors as formative art. These mini-comics are a valuable means of expression, mainly, they give an apprentice artist a reachable goal and going through the entire process of drawing and production serves a teaching function all new artists need.

If you're drawing, publish your own!

- Clay Geerdes, May 31, 1978

A COMPLAINT
by Paul Gulacy

You have a nice little package there. This letter you've sent me kind of puts me in the mind of the old Steve Allen editorial rebuttals. Sounds like you guys have been hanging around with Don McGregor too long.

My first gripe is how come TCR never gives any of my covers the larger shots? Other than that, I'll be sure to let the fur fly if the situation arises. Till then, take care and once again, thanks a million.

[We promise to run the next Paul Gulacy cover we receive in the one-and-a-half column size. MT]

AN OPINION
by Jack C. Harris

The one vital factor I find missing in the organized fandom of today is the FUN. With the overpriced back issues and the obnoxious money-mad dealers spreading to conventions nationwide, and the fanatic continuity freaks dismissing good modern stories because they happen to be inconsistant with something published in the dawn of time, I find fandom ramming itself into a disgruntled corner, rehashing memories of the "good old days" while they forget or dismiss the fact that they (fans) were much younger and more innocent when first encountering a favorite superhero. I find myself enjoying letters from the younger fans much more -- finding in them the enthusiasm lost in the older fans who expected the comics to grow up with them. Let's get back to the FUN!

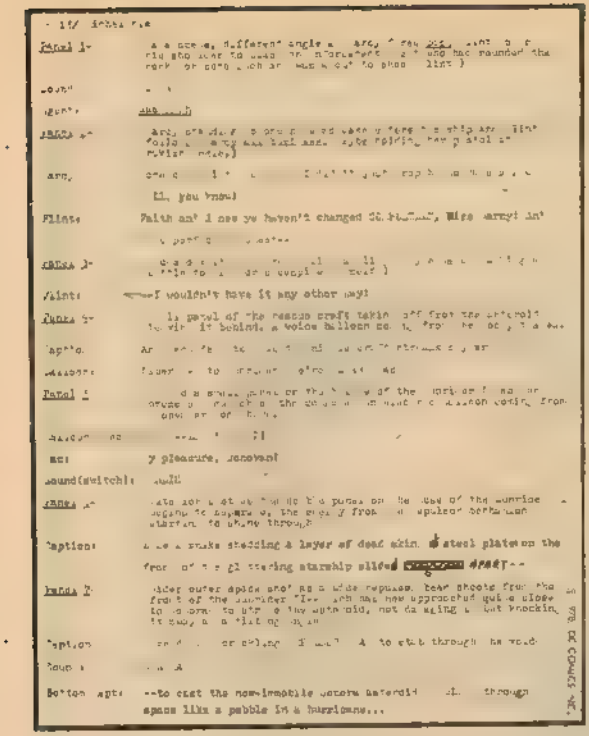
HOW TO WRITE COMICS
by David Michelinie

In my five-plus years as a professional comic book writer, the question I've most frequently encountered at conventions and the like has been, "Just HOW do you write comics?" Therefore, I'd like to take this opportunity that the fine folks at Street Enterprises have afforded me to answer that question in print, to perhaps give a few of you would-be comics writers out there a leg up and to hopefully open the way for some new questions at cons (like "Can I have your autograph?", "Would you like to meet my sister?", "Can I pick up your hotel tab?", etc.).

The first step in learning to write is to READ -- not just comics, but short stories, novels, any form of fiction. The more you read, the more familiar you'll become with language usage, word flow and the varieties of speech patterns. The more you absorb, the more you'll have to draw on when you start writing your own stories. Also, when you take a break in your reading, go to a movie or watch some TV. 90% of what you see will undoubtedly be dreck, but comics is a visual medium and film is a good classroom for teaching the techniques, the gimmicks and devices, that make a story work visually.

Once you have a good reading background, it's necessary to study the medium in which you want to work. After you've read a comic for fun, go back and read it more closely, study it, dissect it. If something works, WHY does it work? If something doesn't work, why not -- and what would you do to make it work? Study transitions, why and where they're used. Study camera angles -- would a close-up have been better here? Why is that bizarre tilt so effective there? If a character is believable, what devices has the writer used to make him/her that way? If the character is cardboard, what would you do to flesh him/her out? Start counting the number of panels and words on a page and see the relationship between them and the art. A good rule of thumb is a maximum of six panels per page and 150 words per page. This rule can be and is frequently broken, but should be aware that if you call for a nine panel page with 40 words per panel, you're going to get printed art that will be the approximate size of a postal department "A" stamp -- and will probably be almost as interesting.

Now we come to the writing itself, and the most difficult stage for newcomer or veteran



-- the plot. So many thousands of stories have been written that it's often next to impossible to come up with something different, but that's what you're going to have to do. Comics is full of Old Pros who can turn out merely adequate stories with disturbing regularity (no wise cracks, please), so you're going to have to go them one better. Even if it's just a new twist on an old theme, you're going to have to show your editor something he hasn't seen before -- while all the time making sure that it's a clear enough concept that it won't go over the heads of most of your audience. It's a difficult task, especially if you want to make a living at it.

Once you've gotten your plot, the next step is putting it into script form. There is no definitive script standard in the industry, but the basic formula is simple: art directions and dialogue are called for on a panel-per-panel, page-by-page basis. (A sample script page accompanies this article.) Your most important criteria are making your visual ideas clear to the artist and not calling for impossible shots -- stuff like "Captain Tuna zooms onto the scene, battles the evil Vegomatic Man, rescues Bernice Sweetlady from the whirring buzz saw and flies off into the sunset while the entire population of Butte, Montana does the funky chicken in the background. Then, in panel 2..."

Now that your story is written, what do you do with it? Quite simply, you get it read. Show it to friends and ask for criticism. They may not be comics editors but they are readers, and therefore the ultimate judges even for pros. Try to publish in fanzines, even in your local newspaper -- there's nothing like seeing your story in print to give you confidence and drive. If there are writing courses (especially film writing) available in your area, take them. Almost anything you can learn about the craft of writing can be applied to comics in some form (it certainly couldn't hurt), and that way you should be able to obtain experience and professional criticism of your work.

Of course, once you've learned how to write, there's still the problem of selling what you've written. And in comics today, I'm afraid that's a BIG problem. The market is currently very tight, and sales by new writers are extremely difficult to make. But don't be discouraged by a rejection slip (or several). Things tend to be cyclical in the comics business and a year or two from now editors could well be dragging people off the sidewalks and chaining them to typewriters. So above all, keep writing. Keep polishing and honing your skills so that you'll be ready when your opportunity does arise. And who knows, maybe someday I'll be reading YOUR article on how to write comic books!

WHAT I HAVE TO SAY
by T. Casey Brennan

In the superstition-ridden middle ages, soothsayers often advised craftsmen to single out the best of their wares, and destroy them by fire as the sacrificial rabbit." This may have appeased the gods, but it left only mediocre goods in the shops of those who pursued this practice. Going through a stack of newly purchased comics, I get the impression that today's publishers must accept this philosophy, at least in spirit. Genuine comic book craftsmanship seems to have been sacrificed in favor of in-jokes, cutesy-ness, and DOUBLE-ENTENDRES. It's like we've run out of the real stuff that makes comic books. Though I hate to say this, Myron Fass -- WEIRD, VOODOO TALES, etc. -- seems to be the only publisher left that is at least trying to publish real comic books. What do other TCR readers feel on this?

IN MEMORIAM

Howard the Duck

b. 1973, d. 1978

Condolences from your creator.

Find out what happens when Marvel Comics separates a boy and his duck - - - soon, from Steve Gerber and Eclipse Enterprises.

ST Pocket Checklist 19

October 1978

Marvel

- ☐ THE AMAZING SPIDER-MAN #188
- ☐ THE AVENGERS #179
- ☐ THE AVENGERS ANNUAL #8
- ☐ BLACK PANTHER #13
- ☐ CAPTAIN AMERICA #229
- ☐ CAPTAIN MARVEL #60
- ☐ CONAN THE BARBARIAN #94
- ☐ CRAZY #45
- ☐ DAREDEVIL #156
- ☐ THE DEFENDERS #67
- ☐ FANTASTIC FOUR #202
- ☐ GODZILLA #18
- ☐ HOWARD THE DUCK #29
- ☐ HANNA BARBERA'S SPOTLIGHT #3
- ☐ THE HULK Magazine #12
- ☐ THE HUMAN FLY #17
- ☐ THE INCREDIBLE HULK #239
- ☐ THE INVADERS #36
- ☐ IRON MAN #118
- ☐ JOHN CARTER, WARLORD OF MARS #20
- ☐ MARVEL SUPER SPECIAL #7 [Sgt. Pepper]
- ☐ MARVEL SUPER SPECIAL #8 [Galactica]
- ☐ MARVEL'S GREATEST COMICS #81
- ☐ MARVEL SUPER-HEROES #78
- ☐ MARVEL TALES #99
- ☐ MARVEL TEAM-UP #77
- ☐ MARVEL TREASURY EDITION #19 [Conan]
- ☐ MARVEL TWO-IN-ONE #47
- ☐ MASTER OF KUNG FU #72
- ☐ THE MICRONAUTS #1
- ☐ NOVA #23
- ☐ PIZZAZZ #14
- ☐ RAWHIDE KID #149
- ☐ RED SONJA #13
- ☐ SAVAGE SWORD OF CONAN #36
- ☐ THE SPECTACULAR SPIDER-MAN #26
- ☐ SPIDEY SUPER STORIES #38
- ☐ STAR WARS #19
- ☐ TARZAN, LORD OF THE JUNGLE #20
- ☐ THOR #279
- ☐ YOGI BEAR #8
- ☐ THE X-MEN #117

Warren

- ☐ CREEPY #103
- ☐ EERIE #98
- ☐ 1984 #5

DC

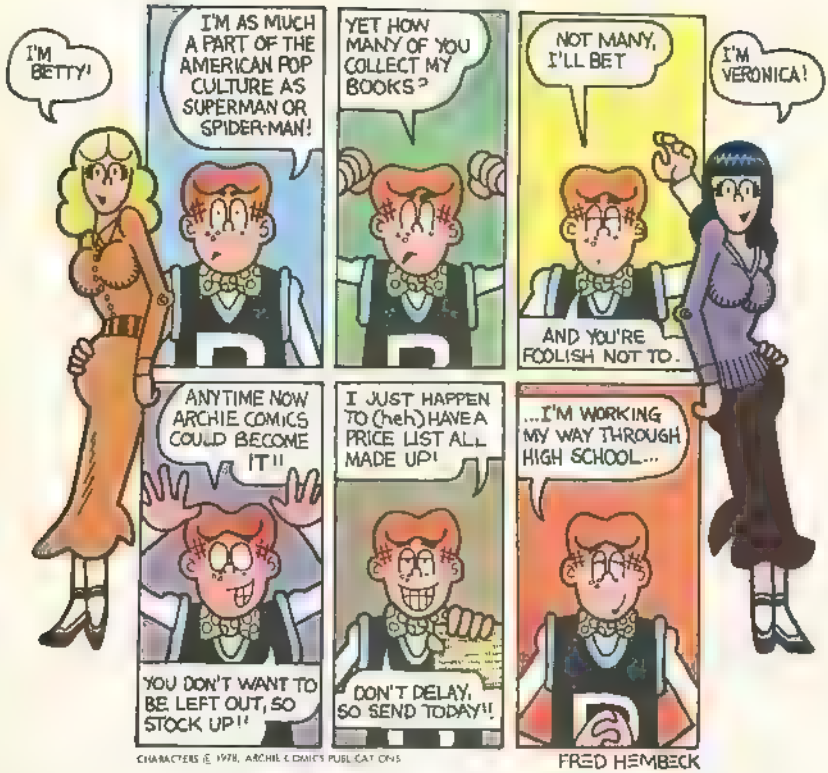
- ☐ ACTION COMICS #491
- ☐ ADVENTURE COMICS #461
- ☐ BATMAN #307
- ☐ THE BRAVE AND THE BOLD #146
- ☐ DC COMICS PRESENTS #5
- ☐ THE FLASH #269
- ☐ GHOSTS #72
- ☐ GREEN LANTERN #112
- ☐ HOUSE OF MYSTERY #264
- ☐ JONAH HEX #20
- ☐ JUSTICE LEAGUE OF AMERICA #162
- ☐ MEN OF WAR #12
- ☐ SGT. ROCK #324
- ☐ SUPERBOY & THE LEGION OF SUPER-HEROES #247
- ☐ SUPER FRIENDS #16
- ☐ SUPERMAN #331
- ☐ THE SUPERMAN FAMILY #193
- ☐ THE UNEXPECTED #189
- ☐ UNKONOWN SOLDIER #223
- ☐ WARLORD #17
- ☐ WEIRD WAR TALES #71
- ☐ WEIRD WESTERN TALES #51
- ☐ WONDER WOMAN #251

National Lampoon

- ☐ HEAVY METAL #20 [V2 #7]
- ☐ NATIONAL LAMPOON #104 [V2 #4]

Gold Key

- ☐ THE BEAGLE BOYS #46
- ☐ BEETLE BAILEY #124
- ☐ BORIS KARLOFF TALES OF MYSTERY #87
- ☐ BUGS BUNNY #124
- ☐ DAFFY DUCK #119
- ☐ DONALD DUCK #202
- ☐ FAT ALBERT #28
- ☐ HUEY, DEWEY AND LOUIE #53
- ☐ LOONEY TUNES #23
- ☐ MICKEY MOUSE #190
- ☐ PINK PANTHER #59
- ☐ RIPLEY'S BELIEVE IT OR NOT #84
- ☐ STAR TREK #58
- ☐ SUPER GOOF #50
- ☐ TOM AND JERRY #313
- ☐ TWEETY AND SYLVESTER #88
- ☐ TWILIGHT ZONE #88
- ☐ UNCLE SCROOGE #159
- ☐ UNDERDOG #22
- ☐ WALT DISNEY'S COMICS AND STORIES #459
- ☐ WINNIE THE POOH #10
- ☐ WOODY WOODPECKER #173
- ☐ YOSEMITE SAM #57


I'M BETTY!
I'M AS MUCH A PART OF THE AMERICAN POP CULTURE AS SUPERMAN OR SPIDER-MAN!
YET HOW MANY OF YOU COLLECT MY BOOKS?
NOT MANY, I'LL BET
I'M VERONICA!
AND YOU'RE FOOLISH NOT TO.
ANYTIME NOW ARCHIE COMICS COULD BECOME IT!!
YOU DON'T WANT TO BE LEFT OUT, SO STOCK UP!!
I JUST HAPPEN TO (heh) HAVE A PRICE LIST ALL MADE UP!
DON'T DELAY, SO SEND TODAY!!
...I'M WORKING MY WAY THROUGH HIGH SCHOOL...
CHARACTERS © 1978, ARCHIE COMICS PUBLICATIONS
FRED HEMBECK

Archie Coming Comics

ARCHIE'S JOKEBOOK No. 25 , December. [9/26]

ARCHIE'S PALS 'N' GALS No. 128, December. [9/26]

BETTY AND VERONICA No. 276, December. [9/26]

PEP No. 344, December. [9/26]

ARCHIE AND ME No. 106, December. [10/3]

JUGHEAD No 283, December. [10/3]

LAUGH No. 333, December. [10/3]

LIFE WITH ARCHIE No. 200, December. [10/3]

LITTLE ARCHIE No. 137, December. [10/3]

REGGIE AND ME No. 110, December. [10/3]

ARCHIE No. 276, December. [10/10]

ARCHIE DIGEST No. 33, December. [10/10]

BETTY AND ME No. 98, December. [10/10]

SABRINA, THE TEEN-AGE WITCH No. 50, December. [10/10]

ARCHIE AT RIVERDALE HIGH No. 59, December. [10/17]

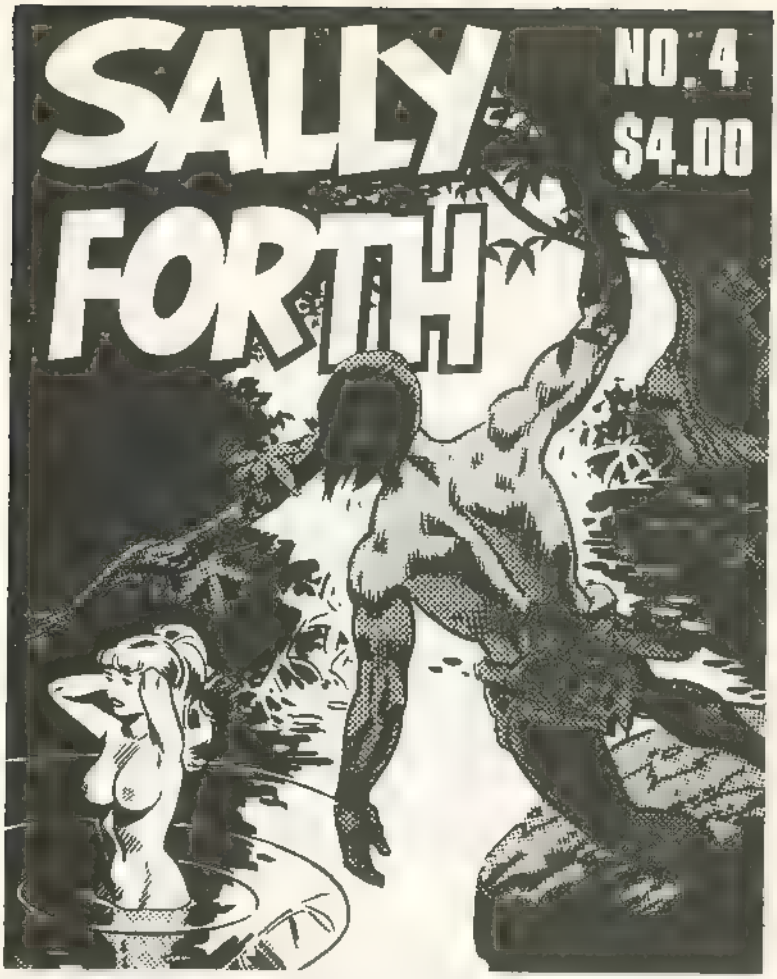
ARCHIE'S TV LAUGHOUT No 63, December. [10/17]

EVERYTHING'S ARCHIE No. 71, December. [10/17]

JUGHEAD JONES DIGEST No. 7, December. This issue features the origin of THE JAGUAR from ADVENTURES OF THE JAGUAR #1. It also has a lot of JUGHEAD stories. [10/17]

Media Review

First, I'd like to apologize, since that seems to be theme of this issue. Last time I said (at least) two things that were in error. First, I said Harry Saltzman was making the new James Bond film, MOONRAKER -- chiefly because his was the only name I could remember. His partner, Albert "Cubby" Broccoli, bought him out a couple of movies back, and is now sole producer in charge of



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the Bond series at United Artists. Second, I said DUMBO would be shown for the first time on TV this month. Well, I guess I'm the Dumbo -- it was the first in my memory, but it's been on at least twice before, 1955 and 1963. Yet two more clues to my imperfection.

A recent VARIETY mentioned that DC will receive at least $3 million over the next 25 years from the Salkinds to retain the option on film rights to Superman, Superboy, Supergirl, Lois Lane, Lana Lang, Jimmy Olsen, and yes, even Krypto. This does not include the money DC will receive for the inevitable deluge of licensed products about to hit the market (I've already seen the SUPERMAN movie lunchbox) which looks like it'll be quite a large sum. And, as I understand it, DC receives a percentage of the gross of the film. Ilya Salkind says that it will be a disaster if the film only makes $80 million (geez! only $80 million!) and that he fully expects the gross to exceed $100 million. All this points out one thing. Even if the unthinkable occurs, and the DC comics line (as it is today) is dropped, Warner Communications may well find it in their best interests to continue SUPERMAN COMICS -- as a spin-off licensed item for the film character. By the way, regarding that "world premiere" I mentioned a couple issues back -- there'll be at least two sneak previews of the film in October. In my opinion, even though they won't be viewing the film's final cut, it tends to tarnish the lustre of the Washington debut. (If this was a bigger budgeted magazine, we'd find out where the film is to be sneaked and fly me out there -- hint, hint.)

Well, I've joined the ranks of stone videophiles -- I finally got a videocassette recorder (an RCA VBT 200, in case you were wondering). This not only clears up my Sunday at 7:00 PM conflict (GALACTICA vs. MARY), it finally offers me the opportunity to start saving my favorites. M*A*S*H, MARY TYLER MOORE, BOB NEWHART, LOU GRANT, MONTY PYTHON and THE AVENGERS -- to begin with. Since this will cost me plenty, I'm asking if anyone is aware of a source for VHS format tapes cheaper than the $17.50 price I've found. If there is, I'll share the fact with everyone.

A convenient use for my new toy -- taping the DR. STRANGE pilot while I watched ROOTS -- was impossible here as the Milwaukee CBS station decided to help Billy Graham's crusade instead. I did, however, manage to catch a few fuzzy facts from Chicago and was able to make a few surface observations. First of all, Marvel's version of the character provided only the barest framework once again. This particular Stephen Strange is a psychiatrist, not a surgeon, and has no obvious drinking problem,

Peter Hooten

and he needed no trip to the Tibetan wilds to find the Ancient One (John Mills, also called Lindmer, looking very un-Oriental) since the Ancient One comes to him. Lindmer was a friend of Strange's father and also happens to be a Master of the Mystic Arts about to leave this particular plane of existence. He passes the mantle over to Strange, who was chosen for the task as a child (his parents died in an accident meant for him), evidently because of his latent psychic ability. Clea isn't from another dimension -- she's another native of this realm with a mind tormented by dangerous visions. And Wong is not the stereotypical Oriental servant, but Lindmer's quite westernized student. None of Dr. Strange's various comics costumes show up either, though he does wear a couple of magician's outfits (one with a huge star-burst on the chest).

I caught nearly none of the storyline, but from what I did see of Peter Hooten as Dr. Strange, Eddie Benton as Clea and Clyde Kusatsu as Wong, each seemed okay. John Mills (who, surprisingly, did not die) turned in his usual fine job, but Jessica Walter, as villainess Morgan le Fay, managed to lend both of her dimensions to the part. David Finger, who saw the entire pilot, tells me he doesn't see a series developing from it. I didn't see any of the special effects, but to do it right in my opinion, they'd have to construct a lot of the bizarre, Ditko-inspired alien landscapes it would seem out of the question for Universal to produce for series television.

Speaking of changing things, Lexington Broadcast Services, in association with Allan Sloane and Marvel Comics, is developing a five episode pilot series called LADY LIGHTNING, slated for early 1979. The taped series, according to the syndicate, will be "unlike WONDER WOMAN... told in contemporary terms [and] will have an absence of violence... instead we'll stress human values." It would seem they haven't seen WW since she switched from World War II. With the recent switch in Ms Marvel's costume (incorporating a lightning bolt) you have to wonder whether this character is one and the same -- and whether, should it sell, the former Kree native shall get a new name as well...

Other comic characters in the film and TV works include: Al Capp's LI'L ABNER, set to appear in a George Schatter (LAUGH-IN) variety pilot; ARCHIE, in a Warner Bros. feature film written by Michael (SMOKEY AND THE BANDIT) Caine;

BATMAN, MARMADUKE THE GREAT DANE and PRINCE VALIANT have been optioned, the latter by a "major animator"; LITTLE ANNIE ROONEY, BEETLE BAILY and CASPER, THE FRIENDLY GHOST are in the offing for TV; and HAGAR THE HORRIBLE, HI AND LOIS and BLONDIE are being talked about. The next PEANUTS cartoon feature is BON VOYAGE CHARLIE BROWN

Edgar Rice Burroughs, Inc. is suing International Harmony Films for their cartoon, the X-rated TARZOON, SHAME OF THE JUNGLE, for which John Belushi provided the voices. The reasons, given the title and the rating, should be obvious.

Word is that Warner Bros. is attempting to change I, ROBOT to take advantage of the STAR WARS format by making Susan Calvin (the lead character) "warmer and more likable" and the robots "more human." Harlan Ellison, writer of the screenplay, describes their idea of Co-vin as "a cross between Debbie Reynolds and "Rocky"... [and the robots] like R2D2, cute and cuddly, extremely Disneylike and anthropomorphized. I am, of course, fighting these debasements with every weapon at my command."

The LORD OF THE RINGS film done by Ralph Bakshi was actually filmed in live action and then traced, a la Max Fleischer's KOKO THE CLOWN and Walt Disney's human characters in SNOW WHITE, CINDERELLA, SLEEPING BEAUTY, LADY AND THE TRAMP, et al. It used to be called rotoscoping, but Bakshi claims his film is something of a first in that it is the first non-caricatured use of the process. "Tolkien demanded realism (?)," Bakshi said to VARIETY, "[not] cartoons Our film is like a realistic painting that is moving -- in all its classical proportions." The question is, if nothing is caricatured, and if the animation is traced realism -- why make it as a cartoon at all? Why not stop at the live action stage?

Ray Bradbury's MARTIAN CHRONICLES has finished shooting in England. Andrew Donally and Milton Subotsky co-produced

Rock Hudson

for Charles Fries productions, Michael (LOGAN'S RUN) Anderson directed and Richard Matheson did the screenplay. Rock Hudson stars as Captain Wilder, a role much enlarged from the original source. It should appear later this year in three two-hour episodes. STAR WARS' John Stears did the special effects.

Chuck Jones is compiling a bunch of his cartoons for THE GREAT BUGS BUNNY-ROAD RUNNER CHASE, a 95-minute feature Warner Bros. has bankrolled. Twenty minutes of new animation will be included, budgeted at $18,000 per minute (twelve to fifteen drawings a second instead of the one or two per TV norm) done by animators who worked on the old LOONEY TUNES & MERRIE MELODIES. Jones is doing the editing himself and if it succeeds, other directors who are still able will be asked to do more compilations of their work. Mel B anc continues as voicemaster. After the project is completed, work on DUCK DODGERS AND THE RETURN OF THE 24 1/2 CENTURY will begin. Jones hopes to lure Michael Maltese, original writer of most of Jones' cartoons, out of retirement to help script, as Steven Spielberg has also offered to help write it. It will be released theatrically, but there's a probability that it will appear later as a half-hour TV show.

The BUGS-ROAD RUNNER film has also been optioned by CBS. Specifically made for TV will be Jones' first experience with RAGGEDY ANN AND ANDY with THE GREAT SANTA CLAUS CAPER, a half-hour show with a $375,000 budget, allowing full animation (1700 drawings for the 24 minutes, rather than the normal 2000).

The next television revival will feature Mel Brooks-Arne Sultan's bumbling secret agent in THE RETURN OF MAXWELL SMART... MOONRAKER's budget is $25 million, twice that of THE SPY WHO LOVED ME. It involves "what NASA would have created had they had the money." MONTY PYTHON'S LIFE OF BRIAN begins filming September 18th... The BBC is showing a new series of FAWLTY TOWERS this fal ... BATTLE OF THE PLANETS is a new syndicated daily science fiction cartoon (which would indicate a minimum of animation). Keye Luke and Ronnie Schell provide the voices... In the upcoming MUPPET MOVIE, the Muppets will be seen from all angles and will be ambulatory! (No visible means of support, so to speak.)... Triton Productions has optioned William F. Nolan's science fiction comedy, SPACE FOR HIRE... John Belushi's brother, Jim, is a regular on NBC's WHO'S WATCHING THE KIDS.

I haven't seen many of the new shows yet, but I do have some initial reactions. SWORD OF JUSTICE owes plenty to the heroic fiction of the early 1900s as well as comics, and there's really no reason he doesn't wear a mask. GRANDPA GOES TO WASHINGTON was inoffensive, which was a surprise, but I don't think it will last long. PAPER CHASE was engrossing, though I really feel no sympathy for lawyers (even those in training) and really have no wish to experience, however vicariously, the misery of lawschool. FLYING HIGH's pilot was the pits, offering as it did three totally unsympathetic lamebrain lead characters and no impetus to watch them

again (although I will, simply because a future episode is to feature a grown-up Jerry Mathers). TAXI!!! looks like a comedy with promise, and I intend to continue watching, as it and (the as-yet-unseen) WKRP IN CINCINNATI look to rise to the level of the best MTM shows. It certainly beats THREE'S COMPANY, which has the least intelligent writing of any top ten show, with the possible exception of ONE DAY AT A TIME (the show in which the characters know every statistic about the latest social cause by heart, and recite them straight-faced as if it's real dialogue). And with Judd Hirsch and Andy Kaufman, the show will have to be really bad to fall in its timeslot, so there will be enough time for it to develop and build for once.

Next time I hope to review some of the new Saturday morning super-hero shows.

– Rana Blabbit
TV's Fantastic Four

(Continued from page 11)

the Comics Heroines Fan Club is setting a fine record for getting out quality zines on schedule, which is more than can be said about the "bi-monthly" AWODCC, and for some Street Enterprises publications. (Cheap shot again.)

[Your first request is fulfilled: We apologize to the advertisers in #158 whose ads were trimmed more than they should have. We didn't know how small the issue would be until it was printed (as you surmised) and forgot to reduce the pre-sized ads. Sorry.

As for your objection to my review, well, it's a subjective fanzine column, and what you read were my impressions. I'm sorry you feel you got short shrift.

Your schedule shot is obviously directed toward the GAZETTE, and I agree with your assessment. We haven't had enough money to publish an issue for a while but one has been ready for a long time and may be out this month. MT]

TCR Message

Some of you are probably wondering what our reaction is to Marilyn Bethke's review of TCR in THE COMICS JOURNAL #40, and I'll tell you, it didn't make my day. I've no quarrel with opinion, nor the fact that most of the review is focused on the news section and MEDIA REPORT. I said all the things I'm quoted as saying. I do object to being called a liar ("copyright nonsense" -- we were the scapegoat for the Satana-Satanna conflict in '74), and I just would like to turn things around and quote Bethke's letter to us: "Please don't be intimidated by the negative tone of a couple of the questions. On some, I'm simply playing devil's advocate, and besides, I don't really have any questions about all the things I like in TCR!" It might have been nice, Marilyn, if you'd mentioned them in your review. We'd like to hear reactions.

– Mike Tiefenbacher

Marvel Coming Comics

THE MICRONAUTS No. 1, December. Mego Toys' robot warriors become the basis for a new science fiction series about miniature alien warriors on Earth by Bill Mantlo and Mike Golden. [9/19]

THE AVENGERS ANNUAL No. 8, January. "Spectrums of Deceit" is by Roger Slifer, George Perez, Pablo Marcos and Ricardo Villamonte. Dr. Strange and Thundra guest-star and Dr. Spectrum and the Squadron Sinister are the villains. Perez and Terry Austin did the cover. [10/3]

DAREDEVIL No. 156, January. "Ring Of Death" is by Roger McKenzie, Gene Colan and Klaus Janson. DD faces The Avengers and then Death as he lapses into coma. Colan and Joe Rubinstein did the cover. [10/3]

GODZILLA No. 18, January. "Fugitive In Manhattan" is by Doug Moench, Herb Trimpe and Dan Green. Still miniature, Godzilla slips into a sewer and finds himself nose-to-snout with a huge sewer rat. Trimpe and Joe Rubinstein did the cover. [10/3]

THE HUMAN FLY No. 17, January. "Photo Finish" is by Bill Mantlo, Bob Lubbers and Ricardo Villamonte. A little girl and her Brownie camera save the life of The Fly. Bob Hall did the cover. [10/3]

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MARVEL SUPER-HEROES No. 78, January. From INCREDIBLE HULK #126, "...Where Stalks The Night Crawler" by Roy Thomas and Herb Trimpe, is reprinted. [10/3]

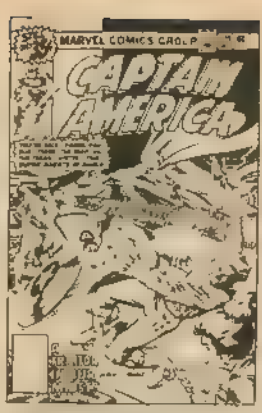
MARVEL TWO-IN-ONE No. 47, January. "Happy Deathday, Mr. Grimm" is by Bill Mantlo and Chic Stone. The minions of the Corp. are holding the Yancy Street Gang (in their first cover-billed appearance) and Ben Grimm comes to their rescue. Ron Wilson and Joe Sinnott did the cover. [10/3]

SAVAGE SWORD OF CONAN, THE No. 36, December. "Hawks Over Shem" is by Roy Thomas from a Robert E. Howard-L. Sprague DeCamp story, John Buscema and Alfredo Alcala. Conan enters political intrigue as he is enlisted as a mercenary by the

mod King Akhiram. Earl Norem did the cover. [10/3]

SPIDER-WOMAN No. 10, January. "Things That Go Flit In The Night" is by Mark Gruenwald, Carmine Infantino and Al Gordon. Spider-Woman meets the menacing Gypsy Moth. at a Hollywood party. Infantino and Bob McLeod did the cover. [10/3]

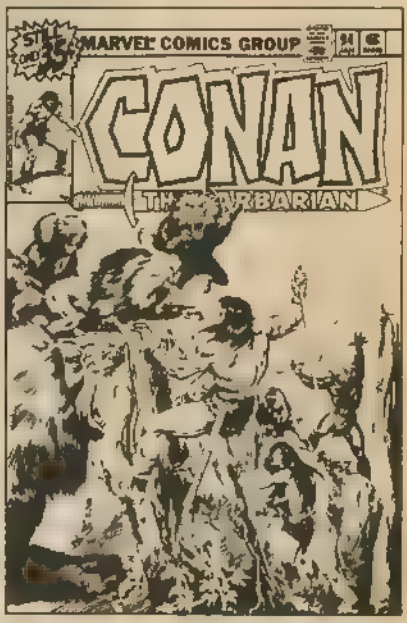
THE AMAZING SPIDER-MAN No. 188, January. "The Jigsaw Is Up" is by Marv Wolfman, Keith Pollard and Mike Esposito. Peter and friends encounter Jigsaw while touring around Manhattan. Dave Cockrum and Terry Austin did the cover. [10/10]



MARVEL'S GREATEST COMICS No. 81, January. From FANTASTIC FOUR #99, "The Torch Goes Wild" by Stan Lee, Jack Kirby and Joe Sinnott, is reprinted. [10/10]

A MARVEL COMICS SUPER SPECIAL No. 7, January. The adaptation of "Sgt. Pepper's Lonely Hearts Club Band" by Dave Kraft, George Perez and Jim Mooney, is finally presented in this issue. Tom Palmer did the cover. [10/10]

A MARVEL COMICS SUPER SPECIAL No. 8, January. This issue features an adaptation of



CAPTAIN AMERICA No. 229, January. "Traitors All Around Me" is by Roger McKenzie, Sal Buscema and Dan Perlin. Cap digs himself out of the rubble that was formerly SHIELD headquarters and heads west to seek out the traitor amongst the SHIELD Super Agents: Marvel Man, The Blue Streak, The Vamp or The Texas Twister. Keith Pollard and Bob McLeod did the cover. [10/10]

CRAZY No. 45, January. [10/10]

THE HULK No. 12, January. "The Color Of Hate" is by Doug Moench, Ron Wilson and Ernie Chan. Also, Moon Knight stars in "Embassy Of Fear" by Moench, Keith Pollard and Inkers Mike Esposito and Frank Giacoia. Joe Jusko did the cover. [10/10]

LAFF-A-LYMPICS No. 11, January. Is this the last issue? [10/10]

the first seven hours of BATTLE STAR: GALACTICA by Roger McKenzie and Ernie Colon (who pencilled, inked, colored and camera-separated it). Also included is a twenty page article section with interviews with Leslie Stevens and John Dykstra plus ten pages of pin-ups by the Marvel bullpen artists. Bob Larkin did the cover. [10/10]

PIZZAZZ No. 14, November. [10/10]

RED SONJA No. 13, January. "Shall Skranos Fall?" is by Clair Noto, Roy Thomas, John Buscema and Al Milgrom. Ending the seven part epic, Sonja leads a herd of mastadons into a town Frank Brunner did the cover. [10/10]

THOR No. 279, January. "A Hammer In Hades" is by Don Glut, Alan Kupperberg and Pablo Marcos. While flying over Manhattan, Thor has a flashback. Dave Cockrum, Joe Sinnott and John Romita did the cover. [10/10]

YOGI BEAR No. 8, January. Is this the last issue? [10/10]

THE AVENGERS No. 179, January. "Slowly Stays The Stinger" is by Tom DeFalco, Jim Mooney and Al Gordon. The Stinger plots to enslave the Avengers and Bloodhawk the mutant appears on the scene. Keith Pollard and Rudy Nebres did the cover. [10/17]

BLACK PANTHER No. 13, January. "What Is... And What Should Never Be" is by Jim Shooter, Ed Hannigan, Jerry Bingham and Gene Day. The Black Panther confronts the true form of Kiber The Cruel and Kiber's men methodically destroy their prisoners. Bingham and Bob Layton did the cover. [10/17]

CONAN THE BARBARIAN No. 94, January. "The Beast-King Of Obombi" is by Roy Thomas, John Buscema and Ernie Chan. Conan and Belit tackle a savage who controls animals. John Buscema did the cover. [10/17]

THE DEFENDERS No. 67, January. "Val-In Valhalla, Part 2: We The Unliving" is by David Kraft, Ed Hannigan, and Bruce Patterson. The Defenders die and go to Valhalla where they witness a war in the land of the dead with Volkyrie fighting on both sides. Hannigan and Patterson did the cover. [10/17]

THE INCREDIBLE HULK No. 231, January. "Prelude" is by Roger Stern, Sal Buscema and Mike Esposito. The Hulk tears up a redneck bar in upstate California, destroys a police roadblock and heads for Berkeley to find the kidnapped Jim Wilson. Herb Trimpe did the cover. [10/17]

THE INVADERS No. 36, January. "Crushed By Iron Cross" is by Roy Thomas, Alan Kupperberg and Chic Stone. The Invaders, with The Whizzer, attempt to rescue The Liberty Legion from the Iron Cross' submarine. Kupperberg and Joe Sinnott did the cover. [10/17]

MARVEL TALES No. 99, January. "The Goblin's Last Stand" is by Gerry Conway, Gil Kane, John Romita and Tony Mortellaro and is reprinted from AMAZING SPIDER-MAN #122. [10/17]

MARVEL TREASURY EDITION No. 19, January. This issue stars CONAN and features the following: "Iron Shadows In The Moon" by Roy Thomas, John Buscema and Alfredo Alcala from SAVAGE SWORD OF CONAN #4; "People Of The Dark" by Thomas and Alex Nino from SAVAGE SWORD #6; Red Sonja, Conan and other R.E. Howard character pin-ups by John

Buscema; and a map tracing Conan's route during issues #25-58 of his own magazine. Buscema did the wraparound cover. [10/17]

NOVA No. 23, January. "From The Dregs Of Defeat" is by Marv Wolfman, Carmine Infantino, Joe Rubinstein, Terry Austin, Walt Simonson, Bob Wiacek and Dan Green. Nova and The Comet battle Diamondhead and Nova is abducted by Dr. Sun. Infantino did the cover. [10/17]

RAWHIDE KID No. 149, January. [10/17]

X-MEN No. 117, January. "Psi-War" is by Chris Claremont, John Byrne and Terry Austin. All the X-Men are rescued at sea and Professor Xavier recounts his first encounter with an evil mutant. Dave Cockrum and Austin did the cover. [10/17]

CAPTAIN MARVEL No. 60, January. "Moontraps And Paradise" is by Doug Moench, Pat Broderick and Bruce Patterson. While Mar-Vell and Drax battle to escape the trap of Titan, Stellorax attacks a Kentucky corn field. Plus: Rick Jones returns. Herb Trimpe did the cover. [10/24]

FANTASTIC FOUR No. 202, January. "There's One Iron Man Too Many" is by Marv Wolfman, John Buscema and Joe Sinnott. Quasimodo steals the Baxter Building and turns Iron Man against the FF. Buscema and Sinnott did the cover. [10/24]

HOWARD THE DUCK No. 29, January. "Help Stamp Out Ducks" is by Mark Evanier, Steve Gerber, Will Meugniot and Ricardo Villamonte. Howard helps out a fading Las Vegas comedian. Gene Colan and Terry Austin did the cover. [10/24]

IRON MAN No. 118, January. "At The Mercy Of My Foes Friends" is by David Michelinie, John Byrne and Bob Layton. Tony Stark, unconscious, is tossed out of the SHIELD helicarrier over Europe. Bob Layton did the cover. [10/24]

JOHN CARTER, WARLORD OF MARS No. 20, January. "Battle At The Bottom Of The World" is by Chris Claremont, and the pencils of Ernie Colon (uninked). John and Garthon battle for their lives against the Ptothians. Rudy Nebres did the cover. [10/24]

MARVEL TEAM-UP No. 77, January. "If I'm To Live, My Love Must Die" is by Chris Claremont, Howard Chaykin, Jeff Aclin and Juan Ortiz. Dr. Strange and Spider-Man have their showdown with the Silver Dagger and Clea is shown as she would have been had she been raised by her mother, Umar. John Romita, Jr. and Al Milgrom did the cover. [10/24]

MASTER OF KUNG FU No. 72, January. "Traitors To The Crown" is by Doug Moench, Mike Zeck and Bruce Patterson. Brynocki and Shock Wave return, the latter punching out Reston. Zeck did the cover. [10/24]

THE SPECTACULAR SPIDER-MAN No. 26, January. "Mine Eyes Have Seen The Glory" is by Bill Mantlo, Jim Mooney and Frank Springer. Blinded by the Masked Marauder's optiblasts, Spider-Man seeks out the aid of Daredevil. [10/24]

SPIDEY SUPER STORIES No. 38, January. [10/24]

SPOTLIGHT (Hanna-Barbera) No. 3, January. Is this the last issue? [10/24]

STAR WARS No. 19, January. "The Ultimate Gamble" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. Infantino and Wiacek also did the cover. [10/24]

TARZAN, LORD OF THE JUNGLE No. 20, January. "Blood Bond" is by David Kraft, Bill Mantlo, Sal Buscema and Bob Hall. Tarzan battles a sabretooth tiger. Dave Cockrum and Bob McLeod did the cover. [10/24]

BATMAN No. 307, January. "Dark Messenger Of Mercy" is

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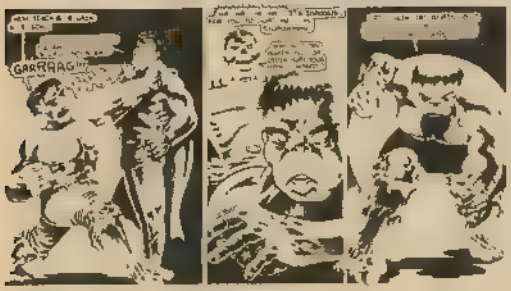

THE WORLD OF TIM KIRK

BY GEORGE BEAHM

THE BODE DIALOGUES

BY GEORGE BEAHM

The RBCC [ROCKET S BLAST COMIC COLLECTOR] is 8½ x 11 in format, 84 pages in length, on quality paper with heavy cardboard covers. Issue #144 is available as the RBCC continues to grow and expand. This issue presents the first installment of THE BODE DIALOGUES in which George Beahm presents transcripts of previously unpublished interviews with VAUGHN BODE. George also presents a profile on artist TIM KIRK. There is also a detailed profile of MORRIS SCOTT DOLLENS and his astronomical art. RON WILBER presents a fine cover in the Richard Corben tradition. Ron also presents 5 more pages of his satirical superhero strip TWILIGHT OF THE HEROES (examples above and left). We also have DON ROSA'S COVER GALLERY which presents some of the most garish covers ever printed on comics from the 1950's. All this and many other features. Published bi-monthly.

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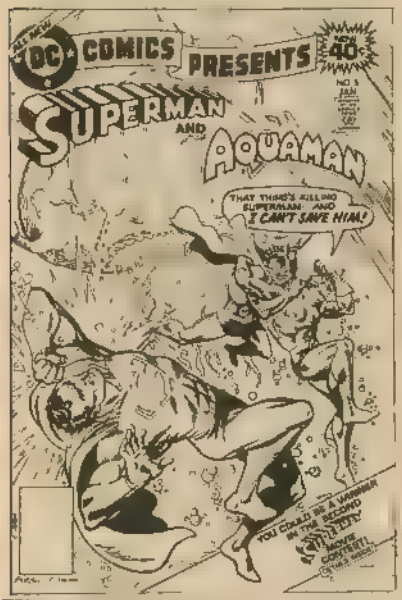
by Len Wein, John Calnan and Dick Giordano. Gold coins are given to unfortunate beneficiaries who don't live to spend them. Jim Aparo did the cover. [10/10]

DC COMICS PRESENTS No. 5, January. "War Beneath The Waves is by Len Wein and Murphy Anderson. The Sea King and The Man Of Steel combine efforts to prevent a war between Aquaman's city on Atlantis and Lori Lemaris'. Ross Andru and Dick Giordano did the cover. [10/10]

THE FLASH No. 269, January. "Domain Of The Dark-Eyed Dragons" is by Cary Bates, Irv Novick and Frank McLaughlin. Julius Schwartz's final issue of THE FLASH contains a sequel to a story in SHOWCASE #14. Kid Flash joins Flash in their attempt to solve the secret of Wally West's friend's mysterious coma by journeying to the past to battle intelligent dinosaurs and those behind a plot to change Earth's destiny. Rich Buckler and Dick Giordano did the cover. [10/10]

Joe Kubert did the cover. [10/10]

ADVENTURE COMICS No. 461, January-February. The JSA takes over the lead spot with "Only Legends Live Forever" by Paul Levitz and Joe Staton, the story that features the death of Earth 2's Batman. The Flash stars in "The Multiple Murders Of Midville" by Cary Bates, Irv Novick and Frank McLaughlin. Aquaman has to reveal the traitor that has entered Atlantis in "The Hand That Feeds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DETAILS INSIDE
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JONAH HEX No. 20, January. "Phantom Stage To Willow Bend" is by Mike Fleisher and Vicente Alcazar. Jonah Hex meets up with the meanest, unscrupulous and testy gunfighter he's ever faced -- his father. Luis Dominguez did the cover. [10/10]

MEN OF WAR No. 12, January. "Where Is Gravedigger?" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. Also: An Enemy Ace story by Robert Kanigher and Howard Chaykin.

YOU COULD BE A WINNER IN THE SECOND MOVIE CONTEST!
DETAILS INSIDE
40
FLASH
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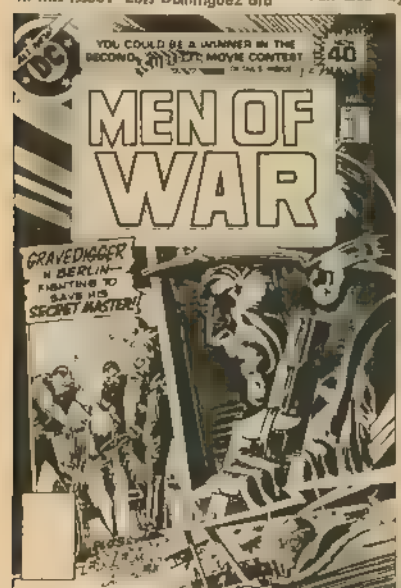
DOMAIN OF THE DARK EYED DRAGONS

The Earth" by Paul Kupperberg, Don Newton and Frank Chiaramonte. Wonder Woman's story is "School Of Amazoids" by Jack C. Harris and Jack Abel. And Deadman rounds out the issue with "Pursuit" by Len Wein and Jim Aparo. Aparo did the cover. [10/10]

GHOSTS No. 72, January. "The Ghost Of The Washington Monument" is one of three stories in this issue. Luis Dominguez did the cover. [10/10]


YOU COULD BE A WINNER IN THE RECORD-BREAKING MOVIE CONTEST
40
MEN OF WAR
GRAVEDIGGER IN BERLIN— FIGHTING TO SAVE HIS SECRET MASTER!

JUSTICE LEAGUE OF AMERICA No. 162, January. "The Creation Conspiracy" is by Gerry Conway, Dick Dillin and Frank McLoughlin. The new JLA, with Zatanna, battle The Shark and his evolved super-creatures, as the secret behind Zatanna's mother and new costume are revealed. Dillin and Dick Giordano did the cover. [10/10]

THE SUPERMAN FAMILY No. 193, January-February. The imaginary SUPERMAN story from last issue concludes with "My Mother, Super-Hero" by Gerry Conway and Kurt Schaffenberger. Supergirl and The Doom Patrol star in "The Gravity War" by Conway, Arvell Jones and Romeo Tanghal. Jimmy Olsen, Speedy and The Newsboy Legion try to uncover the fate of The Guardian in "The Project Perilous" by Tom DeFalco and Kurt Schaffenberger. Lois Lane appears in "Hospital Hostilities" by DeFalco Win Mortimer and an inker And Nightwing And Flamebird complete things with "Target: Van-Zee" by Paul Kupperberg, Ken Landgraf and Bob Oksner. Ross Andru and Dick Giordano did the cover. [10/10]

THE UNEXPECTED No. 189, January-February. The first dollar issue features ten new stories, culled from the graveyards of HOUSE OF SECRETS, WITCHING HOUR and the 32 page UNEXPECTED. DOORWAY TO NIGHTMARE stories will alternate with WITCHING HOUR tales in future issues.

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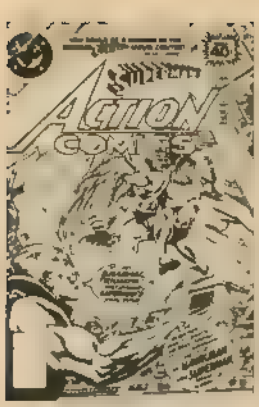
Luis Dominguez did the wrap-around cover. [10/10]

WEIRD WAR TALES No. 71, January. This issue's stories are "Battle Of Morro Castle" by David Michelinie and Walt Simonson and "21 Days In Hell" by Jack Oleck and Danny Bulanadi. Luis Dominguez did the cover. [10/10]

ACTION COMICS No. 491, January. "A Matter Of Light And Death" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman's gonna collide with the JLA satellite and Hawkman can't stop him. Ross Andru and Dick Giordano did the cover. [10/24]



THE BRAVE AND THE BOLD No. 146, January. "The Secret That Saved The World" is by Bob Haney, Romeo Tanghal and Dick Giordano. Batman of Earth 2 teams with the Unknown Soldier to prevent Count Von Stauffen from giving Hitler atomic secrets stolen from the U.S. Jim Aparo did the cover. [10/24]

GREEN LANTERN No. 112, January. "The Star-Heart Connection" is by Denny O'Neil, Alex Saviuk and Dave Hunt. To ensure the fate of the galaxy, the Green Lanterns of Earths 1 & 2, plus Green Arrow of Earth 1, travel to a distant world of magic and science. Mike Grell did the cover. [10/24]

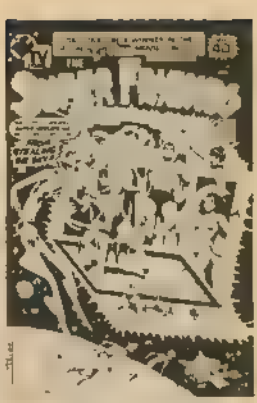
HOUSE OF MYSTERY No. 264, January. Stories in this issue

Include "Then Beggars Could Ride" by Scott Edelman and Noly Panaligan; "The Stygian Walk" by Steve Clement and Juan Ortiz; and "Through A Glass, Darkly" by Wyatt Gwyon, George Ruppert and John Celardo. Joe Orlando and Dick Giordano did the cover. [10/24

SGT. ROCK No. 324, January. "Ghost Of A Yank" is by Robert Kanigher and Frank Redondo.

A World War I veteran -- deceased -- saves the lives of Easy Co. An Alamo BATTLE ALBUM rounds out the issue Joe Kubert did the cover. [10/24]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 247, January. "Savage Sanctuary" is by Len Wein, Joe Staton and



Murphy Anderson. Superboy must face the Fatal Five to rescue Colossal Boy and Element Lad. Also, "Celebration," by Paul Levitz, Staton and Dave Hunt, commemorates the fact that the 247th Legion adventure appears in #247 of this magazine -- and the Legion elects a new leader. Staton and Dick Giordano did the cover. [10/24]

SUPER FRIENDS No. 16, January. "The People Who Stole The Sky" is by E. Nelson Bridwell, Ramona Fradon and Robert Smith. Alien invaders out to conquer Earth seem quite able as they endanger the world with atomic waste and knock down everything -- including Superman -- that comes near them Fradon and Smith did the cover. [10/24]

SUPERMAN No. 331, January. "Lock-Up At 20,000 Feet" is

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by Marty Pasko, Curt Swan and Frank Chiaramonte. The Master Jailer, who has built cells for Superman's deadliest foes, now builds one for the Man of Steel. Ross Andru and Dick Giordano did the cover. [10/24]

UNKNOWN SOLDIER No. 223, January. "Mission: Incredible" is by Bob Haney, Dick Ayers and Romeo Tanghal. The Unknown Soldier travels to Scandanavia to find danger. Joe Kubert did the cover. [10/24]

WARLORD No. 17, January. Mike Grell and Joe Rubinstein provide another issue, this one featuring Travis battling a giant blob underneath the lost city of the desert while Tara fights off savage baboon men. Grell did the cover. [10/24]

WEIRD WESTERN TALES No. 51, January. The Scalphunter story in this issue is by Gerry

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Conway, Dick Ayers and Luis Dominguez. Scalphunter and his long-lost sister try to prove they are not Yankee spies. Dominguez did the cover. [10/24]

WONDER WOMAN No. 251, January. "The Name is Wonder Woman" is by Jack C. Harris, Jose Delbo and Vince Colletta. Diana Prince is replaced as Wonder Woman, and don't think she isn't perturbed about it. Ross Andru and Dick Giordano did the cover. [10/24]

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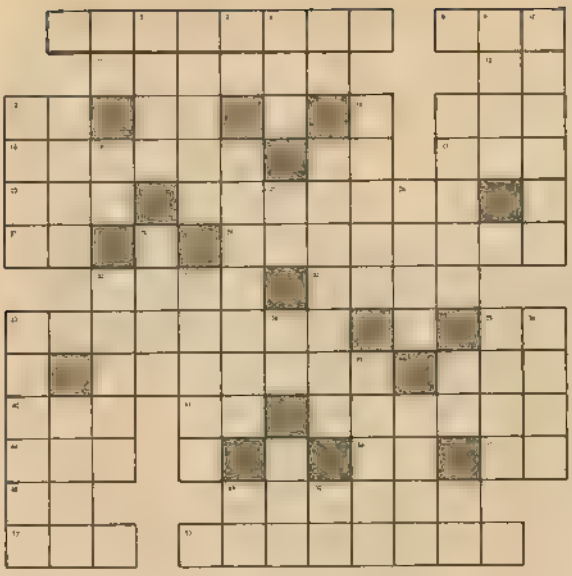


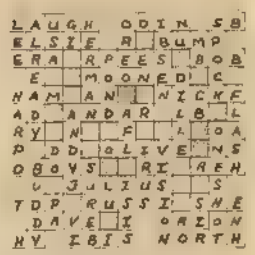
The CRossward

By Clement Aigrette

ACROSS

1 Marvel green g'ant from Japan
8. John Byrne's Charlton robot hero _____ - 2000
11. Wr'ter-artist of today's GASOLINE ALLEY
12. Frank Beck dog comic strip of the forties and fifties
13 FIRESTORM artist (initials)
15. THOR's earthly title
17. Joe Kubert's caveman hero
18. Sub-Mariner's late cousin
21. Martha Kent
22. Artist of #13 down
23. Druid, Solar, Polaris and Octopus
24. DC Managing Editor
27. Jack Davis Dell comic. __ak __ak
29. First cinematic Superman (two words)
30. _____ pong
32. What comics dealers like to do to comics
33. Longtime MAD Magazine writer of movie parodies, wrote Broadway play SOME OF MY BEST FRIENDS last year (two words)
35. SECRET AGENT CORRIGAN artist
37. Dinosaur Man that debuted in MARVEL TEAM-UP #19
39 MUCH ABOUT NOTHING
40. Meek's buddy
41. First JLA art'st (initials)
42. Lev Gleason artist who be came producer of The Three Stooges' features; drew DC's MEDAL OF HONOR
44. Artist writer of COUNT SCREWLOOSE and THAT'S MY POP. Milt ___ss
46. HAWKMAN artist of the '60s and '70s (initials)
47. Vincent Sullivan was pub-isher-editor of this ine, 1947-1957
48. Egret Institute (initials)
49. Creator of CODY STARBUCK
50. DC reprint tabloid series (initials)
53. Penci ler of 1978 THOR ANNUAL

Answers to last month's puzzle



DOWN

2. Artist-writer of Marvel puzzle/maze books and syndi-cated strip (initials)
3. Ole DC funny animal book _____ AND THE FROG
4. Don Diego de la Vega
5. Larry Jordan: A____ Wave
6. Superman's arch-foe
7. ON STAGE artist (initials)
9. Woodwind
10. Footstomping Inhuman
13. Cockney strip character
14. _____ WORTH
16. How Hans Von Hammer says thanks
17. From WARLOCK: Pip the _____
19. _____ Marvel
20. What Mort Addison" Walker must come up with daily for Boner (two words)
21. Real name of WONDER WOMAN creator
25. '60s writer for Marvel, Tower, et al; created Altron Bay (initials)
26. Flash Gordon's only true love
28. Top grade condition
30. SUPERMAN writer
31. New Hampshire Egret Mi-gration Observatory (initials)
33. SUPERMAN co-creator
34. Mr. Fantastic (initials)
35. Champion of Rann
36. _____ Ranger
38 Synthetic THUNDER Agent
39. STAR TREK artist (initials)
42 What Easy Co. members like to receive after heavy fighting (initials)
44. Dan Hunter's mentor
48. Wally Wood's military one-shot comic (initials)
49 STEVE ROPER AND MIKE NOMAD artist (initials)
50. GREEN LANTERN writer (initials)

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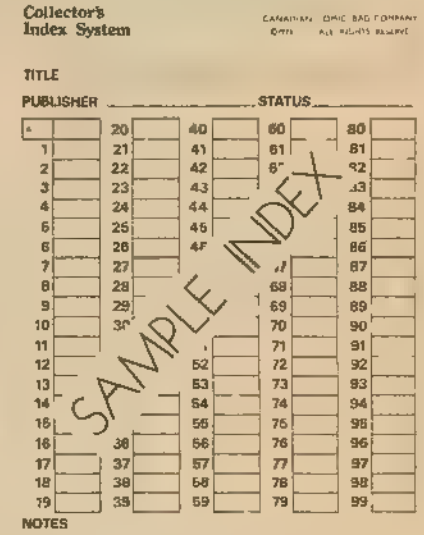

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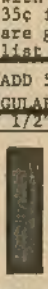

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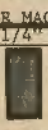

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7½" x 10½" with 1½" FLAP (Golden Age Size)
8½" x 13" with NO FLAP (Monster Magazine Size)

at Low, Low Prices and in stock for IMMEDIATE DELIVERY!

STANDARD SIZE COMIC BOOK BAGS	GOLDEN AGE SIZE COMIC BOOK BAGS	MONSTER SIZE MAGAZINE BAGS
100 @ $ 3.00	100 @ $ 3.75	100 @ $ 4.00
500 @ $13.50 Postpaid	500 @ $15.00 Postpaid	500 @ $16.75 Postpaid
1000 @ $24.25 Postpaid	1000 @ $25.75 Postpaid	1000 @ $29.25 Postpaid

Orders under 500 bags please include 25c per 100 bags for postage and handling.

On all Canadian orders please add 50c extra per 100 bags due to higher postal costs

Please specify size of bags

Note: There is no printing on bags

SAMPLES WILL BE SENT UPON REQUEST

CENTRAL NATIONAL WSA BUREAU NO. 730

BILL COLE
P.O. BOX 60 DEPT C-161
WOLLASTON, MASS. 02170
Telephone 617-963-5510

CENTRAL NATIONAL WSA BUREAU NO. 730

Terms: Full payment with all orders. Money orders are preferred as checks must clear my bank before order is shipped.

— Satisfaction guaranteed or prompt refund —

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